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invasion
continues...
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BODY SNATCHERS

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out by Mutants,
Mayhem and Mirth

JACK BE NIMBLE

A blood-spattered
Nursery Crime



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Lance
Henriksen is

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trilogy of terror



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SHIVERS CONTENTS

EDITORIAL

Suddenly things are looking up. I can remember a time when I never used to be out of Shepperton, Elstree or Pinewood Studios covering an average of five British based genre movies per year. What a switch from the past four years when only **Hardware** and **Tale of a Vampire** kept the wolves at bay from the bucking British Film Industry's door. But how quickly it's changed. **Bedlam**, **The Funny Man** and **Death Machine** are all in various stages of production with **Mary Reilly**, **Mary Shelley's Frankenstein** and **interview with the Vampire** about to arrive.

Then there's the incredible Hammer revival, rumoured for so long it was a real shock when it finally did happen. Big budget remakes of **The Quatermass Experiment** and **The Devil Rides Out**, future projects including **The Day the Earth Caught Fire**, **The House on the Strand** and **Children of the Wolf**, and a new 'haunted House of Hammer' TV series. Amazing and very welcome news. Perhaps a new Golden Age of British horror is upon us at last. We deserve it. And make no mistake, *Shivers* will be there every step of the way. **Alan Jones**

Rare Skills No. 3: *The Awakening* (1980)



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SHIVERS Issue 9 October 1993. (Spec. Price £2.00)

Editor Alan Jones. Production Assistant: Deanna Holding. Postmaster: Please Forward Defect Periodicals Address: SHIVERS, Visual Imagination Limited, 9 Blades Court, Duxford Road, London SW15 2NU, UK. Tel: 081 875 1520/Fax: 081 875 1516. For a complete information see back cover. All letters, articles and photographs for possible publication are welcome. We will return items if an SAE is included but no responsibility can be undertaken for lost or damaged. Advertising rates on application to the Editorial Address or telephone 081 875 1520. Distribution: Cornley, Taverock Road, West Drayton, Middlesex UB7 7QJ. Tel: 0883 444555. Printed by SPCC Milton Keynes.

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The Dark Hell is coming next issue



SHAKE & QUAKE NEWS

JYVASKYLA ARTS FESTIVAL

It may come as a surprise to learn I'm very big in Finland. When I printed a letter from Jussi Kantonen in *Shivers* 7, I had no idea he was organizing the Horror Weekend section of the Jyväskylä Arts Festival. Ingrid Pitt must have been unavailable because, to cut a long story short, I finally accepted his invitation to attend the event. Along with Greg Day, (head press officer for Channel 4), I was whisked to Jyväskylä (a three hour drive north of Helsinki) for the four day occasion beginning June 18th. Jyväskylä must be the Baltimore of Finland, somewhere John Waters would love. It was a shock to learn Seventies fashion wasn't experiencing a revival so much as never having been away in this suburban concrete jungle of garish shopping malls, tacky nightclubs and more drunks per square foot than anywhere else I've ever experienced. Walking past plastered people crying on pavements became the one recurring theme of our visit and reached a climax when we witnessed a bride and groom sobbing in a gutter outside the main cinema.

FINNISH LINE UP

My primary role at the Festival was to kick off the Horror Weekend by introducing a retrospective screening of Dario Argento's *Inferno*. Well, the film that unrepentantly was titled *Inferno*. Unfortunately, it was the Roy Baker western in 3-D starring Robert Ryan! Both were Fox movies so the mix-up was sort of explainable but an angry mob scene was avoided when an agitated Jussi substituted *Heilraiser* III, effectively bringing forward that movie's Finnish premiere from the following Monday. This disaster made it two in a row. We had arrived at the Horror Club in Helsinki for a press conference on the eve of the Festival only to find the place was closed because it had gone bankrupt the night before! (I learnt later it was because of ex-image Animation technician Geoff Forster's bill for sculpting a life-size Pinhead model). Despite this raucous start, the rest of the



weekend ran smoothly with Tom Savini's *Night of the Living Dead* (never released in Finland), *The Rocky Horror Picture Show* and the original *Heilraiser* each receiving a rapturous reception. It may sound like a low key event, and competitively it was, but the Horror Weekend was still a major coup for Jussi because the Jyväskylä Arts Festival usually showcases orchestral concerts, recitals, performance artists and associated lectures. Despite opposition from the town council and other 'concerned' citi-

zens, the popularity and financial success of the event guarantees it will get bigger and better over the coming years even though Jussi swears he won't be involved again as the endless problems, in-house misunderstandings and lack of organizational communication took their toll on his easy-going nature.

DIFFERENT STROKES

The controversy over the ethics of showing gore movies to

Jyväskylä's impressionable youth raised a very interesting cultural question. One of the Festival guests was Teemu Maki, an infamous performance artist in Finland, who gave a talk titled 'My Way' illustrated with two video shorts. One showed him naked, hitting his head against a metal sports locker until his face was bleeding, then masturbating in close-up. The other showed him naked, inserting a crucifix in a lower body orifice, beating a live cat to death on camera, then masturbating over the animal's corpse. A bit samy, our Teemu! Leaving aside the moral Mondo question, and the fact both were incredibly boring and pretentious (the first clip was dedicated to Samuel Beckett and Jesus Christ!), the audience for Maki's personal manifesto consisted of parents, children and reporters taking notes alongside the neo-Bohemian types you would expect. Hardcore clips from the videos were shown on the main Nine O'Clock News too. No one uttered an eyellid. Nor was there a murmur when *Deep Throat* premiered on network television. *The Exorcist* has even aired on TV here. Just imagine the British response!

HAVE I GOT NEWS FOR YOU

My other major Festival assignment was to give an hour-long lecture at the local university on the subject of 'The Future of Horror'. I was then joined by three other guests — American writers Suzy McKee Charnas and Lisa Tuttle plus Greg Day — for a panel discussion and audience questions. I can't remember much about what I said apart from incessantly droning on about computer graphics changing the cinema world. I had no idea my whole talk was being filmed and would partially appear on the top-rated nightly news programme. For a moment then I was more famous in Finland than Renny Harlin! "You were so much better than Joe Dante last year," Jussi told me afterwards. I'm sure he was joking even though his sweaters he wasn't.

ASTRO PINHEAD

Pete Atkins has delivered his first draft of *Heilraiser IV: Bloodlines* to TriStar Atlantic Entertainment. It's an interconnected trilogy centred around Le Marchand, the French maker of the Lament Configuration box, whose ancestors are pursued by Pinhead through the 18th Century past, present day Los Angeles and an outer space future. The original idea was for Cive Baker, John Carpenter and Wes Craven to direct a time section each. But Craven wanted too much money. Sam Raimi was considered his replacement until the rather neat idea of getting Barker, Tony Randel and Anthony Hickox together was mooted, effectively reuniting each director from the three previous movies. But Barker is only back on board as executive producer for the Miramax co-production. Meanwhile the director's search goes on for an early 1994 start date.

tuned!) And remember too what Neil Jordan's last dabble in the genre was *High Spirits*. Need one say more? Cruise, who will get paid \$15 million for playing Lestat, recently said, "I've always wanted to play a vampire. I'm fascinated by them and I live a good scare. I grew up watching 'Creature Feature' on TV. I'm excited about playing an older European evil and the darker side will be a challenge. The *Firm* needed an internal performance for it depended more on what wasn't said than what was. Lestat is the complete opposite." Cruise has already demanded the homeotom be erased from the script and novelist Anne Rice has gone on record in the LA Times as saying "Tom Cruise is about as much my idea of Lestat as Edward G. Robinson was Rhett Butler."

4) Get up on Italian muscle man epics from the Sixties. Details about the very first *Shivers* preview screening will be announced next issue. So if you want to see *Herculee Return* way before anyone else, your *People* passport is *Shivers* 10.

5) Make a mental note to book early for the London Film Festival being held between November 4th-21st. Must-see include *Body Melt*, *The Killing Box*, *The Wicked City*, *Return of the Living Dead 3*, *Ticks* and *Body Snatchers*. Organized once again by Nigel Poyd, another highly recommended LFF title is Guillermo del Toro's modern vampire movie *Cronos* (starring Claudio Brook, the best Mexican Horror actor) about a clockwork device invented by an Inquisition alchemist to grant immortality. Don't miss it!

AMAZING GRACE

Although she singlehandedly



Above: Mutants strike deep in the heart of *The Wicked City*

and painstakingly sold *Passer Jackson* to the world with *Meet the Feebles* and *Braindead* via her sales company 'Perfect Features' holding out for the best deal's she could, Grace Carley has been left out in the cold somewhat with *Heavenly Creatures*. While she reserves an executive producer credit on the Jackson news (the movie star dream sequences are currently being filmed in New Zealand), the director, and his producer partner Jim Booth, decided to sell the world distribution rights to the German Senator Film company instead of letting Grace do her bit territory by territory. She's philosophical about it though, "Hay, that's the movie business," she said. Not that it matters as Grace now has bigger fish to fry. She's started a new company named 'Stranger than Fiction' with her LA-based partner Victoria Singleton. They picked up this year's Sundance Film Festival fav, *Public Access*, and are in the process of

financing three Horror movies. One Grace refuses to reveal at this early stage but the other two are *Teddy's Revenge* directed by first-timer Paul Morris, a sort of *Child's Play* with toy bears, and a movie version of Ann Bannon's Yuppie vampire novel *Suckers*. Bannon, film critic for the *Sunday Telegraph* and on-time *Shock Xpress* contributor, has just turned in the screenplay.

BITS AND PIECES

They stars Vanessa Redgrave as a blind psychic searching the spiritual archives for Patrick Bergin's daughter in a movie described as 'Ghoul for kids'. A serial killer, cop and psychic pop up in Ben Wood's horror novel *Dolls Eyes* which Amblin Entertainment and Universal have bought the movie rights to in draft stage. Deran Sarafin's *Roadflower* starring Christopher Lambert has a cou-

pla on holiday in the desert stalked by a homicidal maniac. Joe Dante didn't want to do it so Brian Spoor has been inked to direct *Plastic Men* instead. Watch out for *Grade School Massacre* and Mandy South's *Psycho Kickboxer: The Dark Angel*. And I do mean, watch out! Eric Walker directs *2002 A Passage Through Time*. Scarcely believable, but Irvin Kershner has been signed to direct a \$35 million remake of *Forbidden Planet*. Is nothing sacred? The ill-advised remake is being made solely so sequel rights will become available. An inventor, his son and a trouble-prone robot search for a priceless statue in Mark Richardson's *Goddigger*. Pomo star turned legit actress Ginger Lynn Allen stars with veteran nasty Wings Hauser in *Mind, Body and Soul* where police attempt to smash a deadly Satanic cult.

Psycho 2 director Richard Franklin reteams with his *Road Games*/Patrick writer Everett de Roche for *Breakwater*...A new version of Jules Verne's *20,000 Leagues Under the Sea* is being prepped by August Entertainment. A genetic superman escapes from a government research centre and falls for a supermodel in *An American Breed*. A time traveller goes back to 1952 with the intention of *Saving Marilyn* from suicide/assassination. Dano Argento says he's off to Japan to direct *NP: North Point* before beginning *Stendhal's Syndrome* in earnest. The *Frankensteins* are now up at Shaperton Studios. Although 'Unauthorized Personnel' are forbidden, it's easy to wander around the backlot and see the



Frankenstein mansion house complete with panoramic vista. The construction is so huge, Shaperton bought another two adjoining fields to accommodate it.

• **The Birdz 2** has become a TV movie rather than a theatrical feature. **Rack Rosenthal** directs... There's a rival **Trauma**. This one's directed by **Mark Ruffalo** and concerns a man falsely accused of murdering his girlfriend during a nightmare camping trip. **Steve Lattshaw's** **Deek Universe** finds an astronaut turned into a blood-lusting alien when his spaceship is invaded by sinister spaces. The drug culture of the future is investigated in **David Heavener's 1995: The Abandoned Zone**. Only one woman can stop an LA serial killer in **Alexander Cassini's** **Star Time**. A band of pioneers encounter mysterious forces in the wild west in **Nichol Bohusz's** **Uninvited**.

Sinner Cop II is now in pre-production based on the sales success of the first...Here's more info on **Stephen Herek's Bat Out of Hell**: a soul escapes from Hell and has only 24 hours to redeem himself before the Devil's bounty hunters begin their pursuit...Director David Wilks has two horrors on the go, **The Judgemen** and **The Shovelers**. The latter has medieval demons digging their way up from Hell to bury the living...The wonderfully campy director of **Eating Raoul** returns with **Shall Life**. **Paul Bertal's** fish-out-of-water **Fantasy** has a family emerging from a nuclear fall-out shelter after being locked in on the day JFK was assassinated...**Third Planet** is an eco-Sol-Fi **Fantasy** from Russia...A woman sells her soul to the Devil in **Josanne Balasko's My Life Is Hell** and then embarks on a wild adventure into hedonistic madness...The life of the celebrated, and controversial, hypnotist **Mezmer** is being directed by Roger Spottiswoode from **Dennis Potter's** script starring **Alan Rickman**.

From Mexico comes Juan Carlos De Linca's *Me Voy A Escapar* which concerns a man plagued by nightmares while waiting for a plane to transport his dead wife's ashes... in a fu-

fire barren Earth, two owl gangs light for supremacy in **Worldwide 3000**. A burnt-out detective is called out on his last mission to track and kill an ET roaming Earth in **Blue Flame** directed by Cassian Eves. **Teen Wolf 560** has been retitled **Eyes of a Wolf**. A creature lives below a haunted graveyard in Craig Pryce's **The Dark**. Don't join **The Club** director Branton Spencer belongs to. Unless you want horror beyond imagination that is. A supernatural circus troupe fight off evil scientists wanting to experiment on their mermaid act in Alfonso

Duran! **Estrellita Maritana**—Michael Garde's **Armageddon Force** has post-nuclear Earth dominated by the brutal Master. After toying with **Fantasy II: The Reflecting Skin**, director/writer Philip Ridley is now making the all-stops-out Horror **The Passion of Darkly Noon**. Viggo Mortensen and Loren Dean star... In Robert Longo's Sci-Fi adventure **Johnny Mnemonic**, Val Kilmer goes on the run from the mob to remove a micro-chip in his brain which contains information that can cure the disease affecting his society... Now from Fred Glen Ray is inner Sanctum 2 starring Margaux Hemingway as a widow tormented by her in-laws who will stop at nothing to get their dead brother's fortune... Urban vampires stalk the city in Joel Bender's **Mighty Kiss** and in Blair Murphy's **Jugular Wine**. The Blind Dead are returning to wreak more horrific havoc in **The Templars**. Sheron Stona stars in Mark Rydell's **Manhattan Ghost Story**.

...The Wife, The Lover, The Killer, The Ghost' is how Gail Harvey's *Cold Sweet* is being promoted... Donald Jones is directing *My Haunted House*. A man is offered the chance to revive his deceased mum in Jonathan Weck's *Ed and his Dead Mother*. But she just isn't the same when she returns. Ned Beatty and Steve Buscemi star... Sam Rami produces two TV horror series, *Minds and Mercies*. Sam Fuller's brilliant cult movie *Shock Corridor* is being remade under the title *Asylum*. This time it's a woman journalist who enters a mental institution and gets mistaken for a inmate.

SHIVERS CLASSIFIED

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COMPETITION WINNERS SHIVERS NO 8 HAMMER

ANSWERS: 1: The film featured Vincent Price, Peter Cushing and Christopher Lee together for the first time; 2: Dr Diabolo; 3: Maniac.
WINNERS: G Thompson, Lincoln; Kevin Wilkinson, Hampton, Middx; R Dow, Long Framlington, Northumberland.

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Imagine you're gone and someone else is living inside your body! Imagine the horror of losing your humanity to emotionless aliens! Imagine becoming a blank-eyed automaton and denying you've changed! Here's all you need to know about Abel Ferrara's stunning *Body Snatchers*, a superior study in terror, paranoia and fear...

Below: Christine Elise gives the shriek of discovery;
Below Right: Meg Tilly goes through the alien change



Shivers exclusive interview by Kevin Wilson

SAYERS: What was your own personal intention in re-making *Invasion of the Body Snatchers*?

Abel Ferrara: To tackle that particular material. You know, it's a shame that Don Siegel [director of the original 1956 version] is dead. There's a couple of deep

questions I'd really like to ask that cat about his film. People say why did I do it for a third time. Well, I want to ask Siegel why he did it the first time!

Taken from his point of view, the source material was powerful stuff, man. You read Jack Finney's novel *The Body Snatchers* and it hits you in a certain spot. Siegel didn't have two other versions of the film to follow, he only had the book. Then the studio forced him to put on a happy ending where the FBI save the world from this pod menace.

S: What was the one main attraction?

AB: I was interested in the idea of a nuclear dysfunctional family

Top: The unitiers set against swamp trees painted black

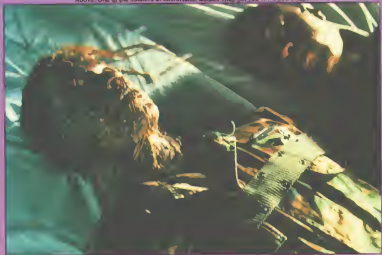
and their relationships. Because when you're taken over, your soul may be gone, but you stay the same. It's the way you are perceived by others that changes. You look the same but your soul isn't there. This applies to so many things from communism to drugs to brain-washing. The most interesting concept in the novel was the marbans basically saying to mankind, who were so dedicated to maintaining their humanity, "OK, destroy the planet and you're killing each other. What are you really fighting for? You're clinging on to

"Siegel didn't have two other versions of the film to follow, he only had the book"





Above: One of the soldiers of misfortune. Below: They get you while you sleep.

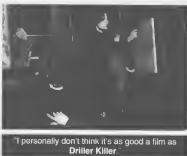


being earthlings but you've got no planet anymore what with the ozone depletion, wars and atomic threats. Today, 50% of the global population are trying to kill each other. And in my country — forget it! Yugoslavia looks like Disneyland compared to American inner cities. Once the sun goes down, man, you'd better forget about going out. So what are we all clinging to? What's so special about it? That's not my trip though. Mine is still being human. Like Forrest Whitaker in the movie I'd shoot myself. I'd always take the easy way out.

S: How does your version differ from the 1978 sequel?

AB: Director Philip Kaufman tried to make his version as Siegel originally wanted it, with a bleak ending and feeling of futility. Kaufman's remake came at a time when there was a great deal of soul searching. Everyone was going through New Age cures, contemplating their navel and finding lots of space to be whoever they were. Who am I and what am I? In a way, the 1978 movie was a stand up of those very kind of beliefs. You can read all kinds of allegory in my version. It could be an AIDS allegory — a menace that comes from we don't know where, what its cause is or what we can do about it. It could also be a metaphor for this age of

Below: Marti (Gabrielle Anwar) narrowly escapes the alien takeover



"I personally don't think it's as good a film as *Driller Killer*."

conformity and the political correctness movement. You can't have free speech these days or open discussions. You might offend somebody! Everybody is offended if you say 'Boo' to them, comment on the colour of their skin, their nationality, where they come from, what they believe in... God forbid that you should ever say something horrible! *Body Snatchers* is an anti-conformity movie, a statement of the individual's right to go, do, act and see what they want. It's a vision of a world forcing people to be all the same.

S: *Body Snatchers* is more mainstream and commercial than your early work. And at \$17 million, it's a big budget movie by your previous standards too.

AB: It isn't commercial at all. And I personally don't think it's as good a film as *Driller Killer*. I've made big budget movies like it before. And it was the first person to be offered *Ole Herd*. Take *Fear City* which I made in 1965 for \$6 million. That figure would be tripled today allowing for inflation. If I can get a film of just close-ups of Harvey Keitel in *The Bad Lieutenant* then I don't need \$17 million. If I'm working with a thousand extras and helicopters like in *Body Snatchers*, then I do. You dig?

S: *Body Snatchers* is the first movie you've directed not based on your own original material.

AB: You make a concession working with someone else's ideas. It's a step away from your

Left: Marti fights off the alien forces

ego. I just thought the Siegel movie was so great, a f***king masterpiece. I've seen it 200 times now. The way that cat set up his shots. That's why I decided to make it. Why Werners decided to back it had something to do with Martin Scorsese remaking a *Fifties* movie, *Cape Fear*, and having a hit. You know, Finney only got \$500 when they optioned his novel in 1954. And it went on to make three feature films! I found out he was still alive and called him up a month ago. He's still writing at 75 years old and had no idea we'd made a new version of his story. No one at Werners had told him because they were afraid they'd have to pay him. That's f***king Hollywood right there, man. They f***ked him and went on to burn him big time. And this is the man whose novel was outrageous for the time. When I first read it, it was like a door being opened in my imagination.

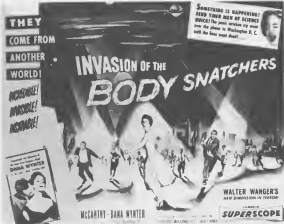
S: Many people are credited for the *Body Snatchers* script including Stuart Gordon, Dennis Paoli, Raymond Cusbert, Larry Cohen and Nicholas St John.

AB: And only Nicky [St John], my longtime screenwriter, deserves the credit. I never met those other guys. It was purely contractual. I took their shirt and threw it out, man. It was pa-



thetic. Really pathetic. I wouldn't know those other people if I fell over them. Nicky wasn't that enthused over the *Body Snatchers* idea but I talked him into it and he saved the f***ing picture.

S: Was it St John's idea to have the aliens invading through the military?
AB: No, that was in the first script Warners gave me. I felt it was a strange idea at first. The novel was set in a small town. All those ideas in the script from the guys I'd never met were all bogus, all wrong. How can anyone say you aren't you if they didn't know you to begin with? I thought the story had to take place in the town the lead guy grew up in. Like in Siegel's film. Kevin McCarthy was a doctor who knew everyone and could therefore tell the difference when the pods took over. Putting complete strangers on a military base was ridiculous. But we accepted the concept and said it rounded a good idea. You tell me if it's a fatal flaw or a brilliant concept.



"All those ideas in the script from the guys I'd never met were all bogus"

S: What about the pivotal "sleep" scene where Gabriella Anwar is dozing in the bath and the alien tentacles are crawling all over her body? She comes round, runs out of the bathroom yelling, and suddenly she's wearing a towel! How did she have the time to grab the towel if she was so terrified?

AB: I hate that scene. It was a major error. The actual snatching process is good though. I thought it would give the movie a more '50s look and make it tougher if we showed the things that were hinted at in the other versions.

S: The visual style of *Body Snatchers* is very distinctive.
AB: It's my third film with cinematographer Boyan Bazelli. He shot *China Girl* and *King of New York*. He's awesome and his work speaks for itself. He's from the Pasqua Film School and is half Italian too. Powerful and brilliant stuff. I don't want to swell his head but he's a bad motherf***er. Whatever critics say about the film, it looks fabulous and it's shot in Scope, which is like a big trip Jack, know what I mean? It's state of the art in motion pictures and

with \$17 million at my disposal I could well afford it. Much of the movie was shot at night and everything was backlit. It was very difficult to match the day stuff as a result. Warners were very unhappy because they couldn't see the actors' eyes. They asked for reshoots. But that was a conscious artistic decision on my part. However, it wasn't my idea to paint all the trees on location black!

S: How did you find Rally Murphy who plays young Andy Malone in *Body Snatchers*?
AB: He's my discovery, my Macaulay Culkin! He's great, right? It was a classic major studio search. We looked at hundreds of boys and ended up finding Rally in LA. He's the grand nephew of Lloyd Bridges so he comes from good movie stock. He was very natural in his feelings and instincts for the role. He plays Harvey Keitel's son in my new movie *Snake Eyes*. For the youngsters in this film, it's about finding a sense of identity, of their own individuality, that's missing in their lives. It takes a cause to rally around, and ideals to believe in, to make them aware of their humanity and fight for it.

S: Did you have a fight with the studio over what happens to Rally at the end of the movie?

AB: Let's say they weren't too happy. They wanted to know why he had to meet the fate he does. We fought back and forth over that.

S: The alien shriek comes from Kaufman's film not Siegel's. Why did you decide to use it?

AB: Donald Sutherland going 'Aaagghhh!' was a powerful image because it was the last one in his film. I don't know if it was scripted or improvised in Kaufman's two hour bore but we stole it anyway and used it many times. Our attitude was, if it worked once, let's copy it tenfold. [NB: Warners had to pay legendary screenwriter WD Richter \$100,000 to use his shrieking idea from the Kaufman remake.]

S: How would you react if someone came along and remade *Driller Killer*?

AB: I'd love to see it. I'd hope they could outdo us. I'd be all for it. They could certainly improve on it.

S: There's talk you want to remake the 1961 Akira Kurosawa classic *Yojimbo* next?

AB: I haven't signed anything yet. Yeah, I might want to screw that classic up too with a remake. Why should Don Siegel be the only one to suffer? I'm trying to talk Larry [Deep Cover] Flatbush into starring. Unfortunately he's not easily swayed by the force of my personality!

S: What's your latest movie *Snake Eyes* about?

AB: It's a film about the making of a film. Lots of people sit in rooms talking about movies. Harvey Keitel plays a director and Madonna an actress James Russo is in it too. It's a film about me... pretty sad, huh? Spike Lee's making a movie about himself (Crocky) so I thought I would too. Us New York directors have been getting pretty pretentious lately. They suggested Hoffa but I said, let's do Abel! I don't appear in it though. I would if I'd had collagen injections! I'm not good-looking enough. I may be as handsome as Spike Lee but I'm certainly not as gorgeous as Billy Wirth in *Body Snatchers*.



OVER THE CANDLESTICK

Shivers interview by Kevin Wilson

Enter a dangerous and deadly web of psychic revenge, sadistic madness and the supernatural as two abandoned teenagers search for their real parents. But the deranged quest sparks a series of horrifying murders when their four blood-crazy step 'sisters' follow in hot pursuit.

THE latest Horror movie from New Zealand is Garth Maxwell's highly unusual *Jack Be Nimble*. Starring Alexis (Last Exit to Brooklyn) Arquette as Jack and Sarah (An Angel At My Table) Smuts-Kennedy as his long-lost sister Dana, Maxwell's camp chiller involves ESP, a portable hypnotism box, sado-masochism and gory slaughters.

Shivers spoke to the 29 year old director a few days after his movie was world premiered at Cannes to a rapturous reception.

Shivers: Where did the idea for *Jack Be Nimble* come from?

Garth Maxwell: A person I knew once mentioned he'd been whipped with barbed wire as a child. These sort of things crop up from time to time in New Zealand.



Above: Jack hears some bad news; Below: Portrait of the evil family

land? That image sort of stuck with me and when I finally got the opportunity to write a script, I started with that and just let it flow...The consequences of it were interesting when I put it into more of a fantasy/metaphorical shape. It took a year to write

the script altogether. I enjoyed writing it. It was nice to do something so extreme. I wanted to make sure the film would have impact and I kept on thinking 'Oh, I'm going too far, it's too much'. But at that point I was writing something I'd want to go and see myself. I tried to give it

"A person I knew once mentioned he'd been whipped with barbed wire as a child"



a reasonable depth while still keeping the surface entertainment level working quite hard. Then the producers Jonathan Dowling and Kelly Rogers approached me asking if I'd like to make a movie with them. They knew me from short films I've made in New Zealand, especially a one-hour gay TV movie called *Beyond Gravity* that got banned for two years.

S: Why was it banned?

GM: Nervousness on the part of the broadcasters who'd paid for it. Eventually the British (I) head of NZ TV left and it was aired. Then I made another short — what they call 'Borsal Epics' back home — titled *Red Delicieux* which the Film Commission invested a reasonable amount of money in meaning I could shoot it in 35mm and give it high production values. Those movies gave me a great feel for the frantic speed you've got to work at. I'm sure it's the same for anyone making low budget movies anywhere in the world. But I enjoyed the pace and I think it helps if you are doing difficult material like *Jack Be Nimble* because it keeps everyone's attention moving forward with it.

S: Did the New Zealand Film Commission back Jack?

GM: Yes, the script was funded through what they call a POD [Producer Operated Development] scheme. It's basically a loan from the Film Commission. They never saw anything of the script until we had a draft ready to go into production. We said, read it and fund us. It was a polished piece of work and gave them no opportunity to interfere so the script is relatively pure in every respect. Finding the crew was difficult. People read the script and either desperately wanted to work on it or didn't want to have anything to do with it at all. *Aden (Broken Highway)* Young was originally set to star as Jack but he pulled out because he wasn't happy with the violent elements. The producers didn't get nervous about it though. The movie hasn't been shown back home yet. When it is I'm convinced there will be questions in Parliament about how it got funded. I hope that is

'Violence versus compassion is the central theme'

indeed the case as there's a lot in the movie aside from pure entertainment. Some of the themes deserve public exposure and examination.

S: The movie crosses several barriers and genres.

GM: Well, I wanted a film that had a rich emotional weave through it. I like believing and caring about the characters. The only way I thought it would work was being cast with very gifted actors so we had that opportunity to go into emotionally heaving areas. Dora was developed as a force to contest Jack's fascism. He sees everything in black and white so, in order to survive, she's weighed down by her compassion. And violence versus compassion is

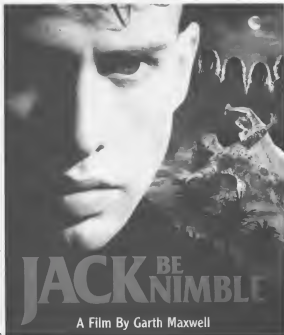
the central theme. Jack is like a streamlined train that can't stop. Dora keeps on trying to slow him down to a point where his personality will accept that life is complicated. But Jack feels nothing will stop him if he keeps moving relentlessly. The story keeps pumping. And the sister characters are great for that. I accept that they're not fully developed enough. But I get sick of people telling me there's always has to be a background story. Why do we need to know their bath signs or favourite colours? The story must be told quickly and the sisters help that. The Cannes Film Festival audience really warmed to them and cheered wildly at each gory killing and booing them almost like pantomime villains.

S: Some of the violence is quite camp. Was that intentional?

GM: Camp isn't perhaps the right word. Camp would be correct in describing the extremity and brevity of certain things that flesh up out of nowhere. They're horrific acts that Jack and the sisters carry out. I think the sisters are camp, definitely, and some of the brutality operates as humour because you cut through something so bleak you just must release the tension. Audiences will look for anything that gives them the chance to take a breather.

S: Aren't some of the violent acts throwbacks in feel to *Whatever Happened to Baby Jane*??

GM: What a great comparison! If that's true then I'm proud of that.



Right: The World Premiere Cannes Invite for *Jack Be Nimble*



Above: Jack (Alexis Arquette) is tortured

I loved *Baby Jane*. I love ghoulishness too. But my task was to enhance and contradict that feel with a more genuine human and emotional complexity.

S: So far, the most exposure New Zealand movies have had, is through the work of Peter Jackson. Do you mind the comparisons?

GM: Not at all. European audiences are quite sophisticated, they've slept around a bit, so it's not a case of 'Where are these movies coming from?' We thought New Zealand was such a sweet little country! The country does colour my work though. It's an extension and development of the whole small town ethic; respectability is on the surface only, underneath is a secret morass of unresolved personal torment. New Zealand doesn't have cities either. Auckland is only a small town. Things started to cook up there during World War II when the boys were away fighting for the Queen and the girls back home were being bonked by sexy American soldiers. So there have been a lot of sudden and modern influences in our culture

"I didn't feel I was far wrong or too extreme with the cruelty I show"

since then in a short space of time.

S: But why do such violent movies like yours and Jackson's come from a country that doesn't see much Horror? Have you ever had a serial killer or mass murderer in New Zealand?

GM: Every now and then something flares like David Grey, a very quiet man who lost his mind and gunned down 15 people. It galvanized the whole nation because, being such a small country, everybody is responsible. While I was writing *Jack*, there was a case of a remote farming couple sexually molesting their children and hanging them from their feet on the backs of doors and using an electric cattle prod on their soles as a punishment. I didn't feel I was far wrong or too extreme with the cruelty I show in *Jack* when I read about that.

S: Were Horror films among your early movie influences?

GM: We've gone beyond the

sort of Horror movies they made in the '40s and '50s. There's so much real horror in the world at the moment what with Yugoslavia and AIDS. Horror would be an irrelevant genre to pursue if your only aim was to scare people. That's why *Jack Be Nimble* is a mix of humour, camp, horror and violence. It slaps you from one scene to the next. While you're reorientating yourself to the horror, suddenly it'll make you laugh. You're kept off-balance and you know you're on your own with this movie. People bring their own lives and prejudices to *Jack*.

S: Why did you choose Alexis Arquette for the title role?

GM: Through the producer of *Grief* an LA comedy play he was in, I met him at a club called Trade where he popped out of an enormous volcano on stage. I've always admired him since *Last Exit to Brooklyn* where he took on a very difficult role as a transvestite and handled it with dignity. Other actors would have run from that role as detrimental to their careers. Alexis doesn't

have that sort of preciousness about the work he does. It's refreshing to meet someone like him especially in America. Audiences must be put in a dilemma over *Jack*. How far do you support him over his actions even though you fully understand why he has been twisted and damaged and feels compelled to recreate those acts in the wider community. *Jack* isn't a villain but he isn't a hero either. He vacillates between those two poles and audiences must respond to that. Alexis plays it exactly right for that dual empathy. The New Zealand accent was a worry. But Alexis has this natural facility with languages. He sent us audio and video tapes from the States of him reading and acting out difficult scenes. Our casting director wanted to know why she'd never come across him before, she genuinely thought he was a local!

S: What was your upbringing like, your family background?

GM: I had a very stable and loving home life. Middle class, slightly more affluent than average. I went to a mixed grammar school. Started a Bachelor of Science degree at University then switched to an arts degree and left that to enter the film industry. I'd been trying to get into film editing since leaving school without much luck. Then I made some Super-8 films and began working on ten feature movies in a row during the boom time.

S: When was *Jack Be Nimble* filmed?

GM: We shot for six weeks in October/November 1992. I didn't have any resources before the budget so we had to come in on time. I don't feel the movie is compromised because of that although the sisters' slaughter was all shot in one ten hour night and I'd have liked a bit more time.

S: There are two very definite audiences for *Jack* aren't there?

GM: Sure. There's the straight, very sincere crowd, who take it all literally. Then there's the twisted late night cackling crowd sitting screaming in the back row with bottles of amy! ntrate screwed up their noses! That's fine. I don't have a problem with either.

STARLINER LETTERS

Send your letters to: *Starliner Letters*, *Shivers* magazine, 9 Blades Court, Deodar Road, LONDON SW15 2NU, UK or Fax to: 081 875 1588

MORE CRITICAL COMMENT WANTED

Matthew Palmer
Kirkcaldy, Glasgow

Great mag, easily the best on the market. My one problem is *Shivers* seems to fall into a similar trap that most magazines do. Your excellent set reports invoke enthusiasm for forthcoming cinema releases detailing positive comments from cast and crew members. What's missing is your opinion once the films are actually released. The presence of the 'Shiver-O-Meter' suggests you are interested in venting opinions but it proves ineffectual. What is needed is more extensive dissection. Perhaps you could print a transcript of discussions between your critics? For example, *Action Mutants* sounds very promising in the interview feature but then it gets a fairly poor 2 rating on the 'Shiver-O-Meter' and the reader doesn't really know why I realize this kind of suggestion may be hard to put into practice but it would add a valuable new dimension to your publication.

Dear Matthew, Point taken. But as I've said all along, only *Shivers* gets more pages (soon, I hope) the 'Shiver-O-Meter', and *Festivals* write-ups, will be it on the critical front. I do very the one-line reviews with such 'Shiver-O-Meter' for what I'd hoped was a more well-rounded guide. Sorry you still don't feel that's enough but remember I do cover every fantasy release in depth for *Starburst*. I like your discussion transcript idea though. It's definitely try that out when space permits.

DOWN UNDER VIEWS

David Gallagher
Perth, West Australia

Thought you'd like to know that *Army of Darkness*, a major letdown for me personally, went over well with most Aussie folks. Mind you, these guys laugh at

Yahoo Serious! They even changed *Innocent Blood* to A French Vampire in America. Truly Braindead! Horror magazines are three months behind over here, so my *Shivers* subscription is invaluable. I enjoy the mag which is head and shoulders above the competition. Keep up the good work. Could I say hello to John Joly? Thanks

DYLAN DOG FEST

Ian Arner
Proton, Lanos

Having just read issue 8 of your great mag, I was struck by an idea. The 'Dylan Dog Horror Fest 4' (which you so obviously enjoyed!) will no doubt be on everyone's must-do list next year. Wouldn't it be a good idea to give details of how you actually got there and into the Fest? I feel this would greatly help those of us who want to attend a future Fest but don't know how to get around to it. Just a thought. The mag is a treat. Dear Ian, You're absolutely right of course. The problem? We weren't told the firm dates of this year's Fest until the very last minute or what was definitely programmed. The organizers still aren't sure if they want a yearly event (the four

Fests have been agreed over a seven year period) and many changes to the rules will apparently be implemented before the next. Quite what, I've no idea as yet, although the free entrance may be a thing of the past next time apparently. As far as I'm able to, I'll give any interested parties as much help as possible. It would be great to see a strong British contingent at the Fest.

VIDEODROME FAN

Malechey Conroy
Belfast, Northern Ireland

Just a note to say bravo to Bob McCabe for his video review of *Twin Peaks: Fire Walk With Me*, the only film in the last twelve months that I've witnessed a wholly negative response to other than *Alien 3* (a quite good Horror film whose condemnation reached hilariously ludicrous heights). I work in a video shop and, in general, the reaction by customers was one of complete scorn yet the same people hugged *The Bed Laisant* to their breasts like a dying relative! David Lynch's film, although flawed in many places, was a superb piece of work, harrowing and moving, bravely discounting that which had gone before, and ultimately

paying the price for it. Well, whatever, although I would defend what I believe to be one of the best American films of the past decade, it is wearisome to do so in the face of the continuing appeal of *Beverly Hills Cop*! Weapon the 13th. But at least there is a movie mag on the market that gives the time of day to all aspects of the most underrated and misunderstood genre in the world. Please keep it up.

DUST DEVIL TOO LONG

Eddie Meddock
Twickenham, London

You don't know how jealous I am that you've seen the 90 minute version of *Dust Devil*. I found 'The Director's Cut' wearisome. Having seen it only once though, it may well be that it falls into the *Dead Ringers* category, ie I'll have to see it three times to appreciate it. But I did feel it dragged on too much and needed tightening up. True, I'd rather see a horror film like this compared to the numerous comedy/sat standard *Halloween* clones we've been subjected to in the past. But after saying that I found *Dust Devil* very predictable in places (eg the obsession with the spiral symbol). I found *Army of Darkness* quite acceptable even though I'm disappointed the original ending was cut. Can I say *Shivers* is an absolutely brilliant mag? You may not have realized how much hard work it was going to be when you started, Alan, but please don't stop now. Here's one Horror fan who's in seventh heaven with the publication of each new issue. I'm seriously considering following William Lustig's move of subscribing to the next 36 issues.

Dear Eddie, You're becoming quite a correspondent! Nor will I stop editing *Shivers* either, rest assured.



Left: The editor bathes in your scid comments





Shivers interview by Alan Jones

JADED movie star Rick Coogin accepts a morally questionable offer to promote the poisonous fertilizer Zygrot-24 in Latin America by the Everything Except Shoes Corporation in the hilarious *Freaked*. But visiting Elijah C Skuggs's Fabulous Freak Land and Mutant Emporium, he's turned into a sideshow attraction by the mad proprietor exper-

Freaked contains lots of interesting characters all played by myself"

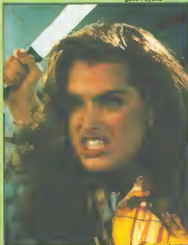
imenting with the highly toxic biogenetic chemical. "Then I have to become a real man, rally the freaks together, and defeat nasty Elijah so we end up free agents", chimed in Winter, one of *The Lost Boys*, but more famous as Bill from *Bill and Ted*.

"Oh, no! I've given away the ending! *Freaked* contains lots of interesting characters — all played by myself. There, that he should cover the truth."

Aside from Winter, *Freaked* also features Randy Quaid, Keanu Reeves, William Sadler

How did the gruesome slasher *Geysers of Blood* mutate into the 'Loony Toons' Horror movie *Freaked*? Star Alex Winter and his co-director Tom Stern reveal all in a most excellent interview. Their bogus remarks you can sort out for yourself!

Opposite page: Supertreak Alex Winter; Above: The Freak Show entrance; Below left: Mr T as you've always wanted to see him!; Below right: Brooke Shields goes Psycho



and a host of surprising cameos. Despite well-reported post-production problems, re-edits, and a title change from **Hideous Mutant Freakz**, Fox finally released the movie *Starline* in September. It opens in Britain around Christmas time. Winter and Stern, one of the few successful directing teams in the business, have been planning this filmic assault on the funny-bone since their film school days. "We've known each other for fifteen years," remarked Winter. "Or is it seven? Eight? Nine? I always make the figure up for different interviews." He continued, "It started life as a remake of *Intolerance* done Freddy Krueger style. When we first wrote it under the title *Geysers of Blood*, it was an intestinal flinging movie devised to be made cheaply. Well, the first lesson you learn in Hollywood is it's easier to get a \$10 million movie off the ground than a \$250,000 one, but mine as that is."

Stern takes up the story. "No one wanted to make a gore-fest involving men masturbating onto red hot skeletons and their semen spelling out the word Satan! It wasn't just a kinkier, it was a tour through the scariest depths of the human psyche and no studio would touch it with a barge pole. So we ended up writing lots of drafts over the years and then co-directed 'The Idiot Box' comedy shorts for MTV. As they were a raging success, we decided to try and get **Hideous Mutant Freakz** off and running again. We changed it from gross-out grunge to stupid comedy which automatically doubled the budget. Then our other writing partner Tim Burns suggested we add another two dozen freaks which shot the budget up further. Before we knew it, **Hideous Mutant Freakz** didn't even vaguely resemble the original script and was going to cost a fortune."

Winter continued, "Of course, we got the money because I said I'd star! Actually we happened to go and talk to a Fox studio head just as he was leaving his job. Three weeks later he'd be history so he didn't care what he greenlighted. Anyone who went in that Thursday got their project financed. 'The Idiot Box' was a selling point. **Bill and Ted** didn't hurt and that was probably what Fox thought it would end up like. Overall, it



Getting Mr T as The Bearded Lady was easy
"We waved a nice dress in front of him
He likes frilly, flowery things!"

was our ability to tap into youth culture!" Stern added, "The really decisive factor was I agreed to do a cameo in the nude!"

As for co-directing, and how the two work out who does what, Stern said, "I use the metaphor: I pound the spigots into the maple tree and Alex collects the syrup. That's a boring question. We've always co-directed and don't know any other way of working. It's essentially something we've grown accustomed to and never really analyze. When you make a feature there's more people doing loads of stuff for you anyway so in certain respects it has gotten even easier. We're really casual about it. Co-directing seems to work for comedy especially. Look at *Monty Python and the Holy Grail* which Terry Gilliam and Terry Jones directed together. And that was pretty good wasn't it? Just like *Freaked* in fact."



Right: Eye, eye! The Freak bodyguards; Below: Randy Quaid as Elijah Skuggs

decided he was claustrophobic in the full body make-up at the eleventh hour. It wasn't a pretty sight. One of most unpleasant things I've witnessed in truth, a 7 ft 6 ins man crying like a six year old and trying to rip false flesh off his body. None of that was the make-up men's fault. Everything did go smoothly, they stuck to their guidelines, and it fostered a healthy spirit of competition between them."

Winter's half-freak make-up was state-of-the-art and took five hours to put on. He said, "You go into a weird altered state when you do prosthetics. There's so many weeks ahead of you to do it, you never think how tortuous it's going to be. Steve Johnson was great though applying and designing the suit to be comfortable. It was a lot lighter than it looks. Once on, I never thought about it." Only when he screamed, that is Winter continued, "The half-deformed teeth I had to wear yanked my gums back giving this giant monster mouth impression. They constantly scratched at my gums until blisters and blood sores opened up. Everytime I screamed this Poe torture device would gouge into my mouth. Those tears are real and add a spark to my performance. De Niro puts razor blades in his socks and Sean Penn sticks large Thelma Heaks up his bum to get a performance. I tried this method acting approach inspired by their dedication."

As the make-up took over an hour to remove, Winter often found no point in taking it off some nights and more time-effective to sleep in the whole suit. He continued, "I was finishing so late and getting up so early. I was actually sleeping with Mr T while he was in make-up. I'm into weird stuff. I would sleep in a barber's chair, wake up with an ear folded in front of my eyes, wonder what was going on for a minute, stagger to the garage and drive to the set. I got loads of strange looks from people in the rush hour traffic."

Getting Mr T as The Bearded Lady was easy according to Stern. "We waved a nice Gianni Versace dress in front of him and asked him to do our movie."

He likes Inly, flowery things. He was surprised no one had asked him to be in drag before because it's the real him. He wanted to make *Rocky II* in a dress but Stallone wouldn't go for it. "While we were shooting *Freaked* all we ever heard Mr T say was 'I pity the fool who touches my earrings'. We wrote the part as The Bearded Man but because we use lots of improvisation, like Robert Altman, when Mr T showed up the first day on set and said, 'Please let me wear a dress', we said sure."

Freaked is told as one long flashback by Cocoon guesting on "The Brooke Shields Show". Shields plays the dim-witted talk show host herself which Stern said, "Was a stretch for Brooke but she does a great job. Seriously, she's a dream to work with and very funny in the movie. She has a great sense of comic timing and really pulls the part off." "You can put away your barf bags now," whispered Winter. As for William Sadler, who plays the sleazy Everything Except Shoes Corporation head, Winter said, "I was really impressed with his work as Death in *Bill and Ted's Bogus Journey* and as the villain in *Die Hard 2*. He asked for a huge amount of money at first. But as I have photos of him in compromising positions with African women, we got him cheaper."

Snarling Keanu Reeves as Oniz, the Dog Boy, was another similar situation said Winter. "After *Dracula*, we went to him and said, 'Look, you've got a final chance to prove to the world that you really do have amazing talent as an actor! That kid owes me big time. He read the script very early on and hated it. But he made the mistake one drunken evening to say he'd be in it. And I am one to hold people to their promises. So I told him not only was he going to appear but he was also going to be put through five hours of the most gruesome make-up ever devised and all his scenes would be shot during high Summer! He had individual pieces of hair glued all over his face. Since shooting he hasn't spoken to me. Hey, we got a good performance out of him and that's all that counts. I love working with Keanu but we'll never do *Bill and Ted* again."



"We made *Freaked* to be lighthearted and sappy"

Above: Sock Head, one of Winter and Stern's comic Freaks

Except possibly in drag. I'll call Mr T tomorrow!"

Most of the freaks in *Freaked* were contrived for the sake of comedy purposes, Stern explained, "It wasn't our intention to go for an upsetting image, just the funny, physical manifestation of self-explanatory mutants like Sock Head, Frog Man, Cow Boy, Pin Head and Book Worm. *Mad* magazine, especially their Filteso combo of sophisticated satire and sophomore toilet humour, was our main inspiration; part of the weird pop culture mix

we soaked up as kids and are now spitting back out as adults on film. The sensibility is definitely similar to Monty Python while the look was inspired by monster artists Basil Wolverton and Big Daddy Roth."

So Tom, what's Alex's best quality as a director? And vice versa? Stern laughed, "In Alex's case, it's his 14 inch phallus!" "Don't give that away," shouted Winter, "I'll never get rid of those groupies now! Yours is your ability to get along with members of the opposite sex from ages 3 to 103. I respect that although it does take you away from the set

at the most inopportune times." Stern added, "We made *Freaked* to be lighthearted and sappy. We want you to sit down and be stupid along with it. There's a message if you can be bothered looking for it as we both give lots of money to Toxic Waste causes. It's a comedy and a pretty senseless one. We wanted to make something utterly silly that's great fun to watch if you're a moron. So we expect the British to like it! Don't expect any scares though. We cut the scariest scene. Mr T warning that G-string was far too shocking."

LANCE A LOT

Shivers feature by Simon Bacal and Alan Jones

Terminator, Near Dark, Aliens and Pumpkinhead are just four reasons why Lance Henriksen has become a firm Fantasy favourite. He simply adds a touch of class to every movie he stars in. Here the 'Boris Karloff of Action' talks about his past career, his present releases **Man's Best Friend** and **John Woo's Hard Target**, plus his future project, **Penal Colony**.

// The original version of *The Thing* made me want to act in Horror and Science Fiction films", reveals the gravel-voiced actor. "The characters, and their overlapping dialogue, conveyed the impression that the film's events were really happening. I was absolutely shocked and thrilled at the same time. So I always try to invoke those two emotions whenever I shoot a genre film."

Long before those emotions earned him prominent attention as Bishop, the heroic android in *Aliens*, Henriksen made his acting debut in the off Broadway play *Three Plays of the Sea*. Discovering that acting provided him with a secret identity, the rugged New Yorker pursued his chosen path and appeared in three Sidney Lumet films before landing a role as the FBI agent who helps foil the hostage crisis in the director's *Dog Day Afternoon*. *Network*, *Prince of the City*, *Close Encounters of the Third Kind*, *Piranha 2*, *The Right Stuff* and *Damien: Omen 2* followed, providing Henriksen with an impressive portfolio of interesting bad guys, nasty villains, committed cops and caring cyborgs.

Recalling *Aliens*, Henriksen



"A director once convinced me there are no good guys and bad guys. It's never that clear cut."

said, "I had three special eyes made for the part. But after I put them in and did a screen test, James Cameron said 'Lance, you can't use them. You look more alien than the Alien!' What an incredible stylist Cameron is. That film was bulletproof and flawless." Unlike *Alien 3* in which Henriksen reprised his Bishop role. He said, "Originally I read seven scripts all written by some wonderful talents. I would have shot any one of them. But the final script omitted a few of my favourite characters detracting from the fullness of the story."

Besides confronting aliens, Henriksen has faced creatures of a slightly different kind in Stan Winston's *Pumpkinhead*.

Above: Lance poses for *Shivers*; **Left:** Lance plays an alien cyborg in *Knights*

Vengeance: The Demon, he portrayed a grief stricken father invoking an ancient spirit to take a horrifying revenge on the gang responsible for his son's death. He said, "Just because the characters I often play are eerie and somewhat menacing, I don't necessarily perceive them as evil. A director once convinced me there are no good guys and bad guys. It's never that clear cut. Instead there are only those bad people who are good some of the time while goodies also have their bad moments. The killer I played in *Johnny Handsome* was a dumb son of a bitch who should have been dead at twenty one. But instead of playing him as 'the bad guy', I saw him as someone who thought other people just didn't know how to live the right way."

He continued, "While I died in



Pumpkinhead, the producers of *Pumpkinhead II* told me I could have any part I wanted in the sequel. I could even write my own if there wasn't one I liked. The script wasn't very interesting though. If I had the time and energy to devote to *Pumpkinhead II*, making it more than just a quickie follow-up, I might have agreed to an appearance." Jeff Bur's *Pumpkinhead II* eventually went ahead without Henriksen's involvement.

The one exception to Henriksen's 'bad guy' philosophy was Torquemada, the Spanish Inquisition torturer he played in Stuart Gordon's *The Pit and the Pendulum*. He remarked, "He persecuted millions in the name of religion and was the essence of evil. I was very upset with myself playing him because I felt like a complete slimeball. Whilst in Rome, I approached a Dominican monk and asked him why this creep wasn't excommunicated. When he told me Torquemada was considered a very important theologian, I almost threw up."

The gunslinging vampire in Kathryn Bigelow's haunting *Near Dark* is another role which allowed Henriksen to demon-



On the day we wrapped *Near Dark*, we said 'We should be doing the prequel today'

strate his extensive range and depth as an actor. The critically acclaimed masterpiece sparked much talk of a prequel which would explore the vampire's lawless origins. Henriksen remarked, "On the day we wrapped *Near Dark*, the cast and crew all looked at each other and said, 'We should be doing the prequel today'. Everyone wants to do it. I don't know what will finally make it happen but we all feel it would be a really creative project. We've talked about the storyline for the last three years too so we could probably write it in a week. There's a major audience out there just waiting for it."

On the television front, Henriksen has appeared in two episodes of the Home Box Office anthology series *Tales from the Crypt*. In *Cutting Cards*, an episode specifically written for him by series executive producer Walter Hill, he indulges in a gruesome game of poker. In 'Yellow', he starred as a World War I soldier alongside Dan Ackroyd and Kirk Douglas for director Robert Zemeckis. He

Above: Lance in flames in *Knight's*; Below: Lance as the android in *Aliens*



pointed out, "I've adored Kirk since childhood. When I met him he was a wonderful, old-fashioned, bigger than life screen legend full of piss and vinegar. It was wild because I suddenly realized what I was really playing in the episode was his original *Paths of Glory* role. Destiny can be really strange!"

Back in filmland, Henriksen has a total of five movies awaiting release and during the past year of hyper-activity even managed to squeeze in a cameo as the King of Denmark in *Super Mario Bros*. First of these was *Knights*, a So-Fi actioner from the ubiquitous Albert Pyun, director of *Cyborg* and *Nemesis*. Henriksen plays android Job who discovers a taste for blood via a bio-mechanical error and starts hunting humans for this new source of fuel. He commented, "I played Job as an alien Richard III. With one mechanical arm, I even had a disfigurement which made me easily, and automatically, lapse into the Shakespearean character. I saw the movie as a vampire parody as well as being a moral purge in a so-fi setting. I'd be lying if I said *Knights* was the greatest picture in the world. I wasn't paid a huge amount either. But it was fun to do and I'm okay in it."

The most exciting aspect regarding *Knights* was the opportunity for Henriksen to go from slight sanity to total insanity. He continued, "It's no revelation to say I deli in the movie. But what an exciting emotion for an android to have? I've never felt the pain of bath but I will feel the pain of death. That's great. Job was a different kind of android to Bishop. I don't feel it's limiting to play them." Even so, Henriksen did turn down the offer to step into Peter Weller's metal uniform for *Robocop 3*. Robert Burke took over instead.

The next movie Henriksen made is probably one of the most highly anticipated. *Hard Target* pits him against Jean Claude Van Damme in the American movie debut of director John Woo, leading light of the New Hong Kong cinema and the man behind such violent and soulful gangster dramas as *The Killer* and *Hard Boiled*. Henriksen plays soldier of fortune Fouchon, an ex-French Foreign Legionnaire and homicidal entre-



Hard Target pits him against Jean Claude Van Damme in the American movie debut of director John Woo

preneur behind a human hunt in New Orleans staged for the decadent rich. Woo's update of *The Most Dangerous Game* supplied Henriksen with a well-rounded character to play, as he explained, "I create the human hunt to raise my speed limit in life and feel normal. If you've only been to battle, the only thing that will get you normal again is more battle. Only the most intense conflicts are still thrilling enough to register

Fouchon is a displaced South African who loves the high of the hunt whether it be an animal or Van Damme. He's a sophisticated, dark humoured character and I've thrown a little bit of Napoleon into the mix. He's a man of destiny because he should have died a hundred times before anyway and it isn't important when he does. Fate will take care of him and that's why I loved playing Fouchon."

Working with Woo was a great



experience according to Henriksen. "He's one of the finest directors ever, gentle, communicative and supportive. He caught everything that was important to me as an actor on film and oddly enough used the lot. The times I've seen my work and gone 'Jesus, they cut the behaviour, the motivation, the only reason I made the movie in the first place'. Not John. All my major scenes are intact." What is Henriksen's opinion of the cranked-up violence in Woo's movies? He said, "It's a slow-motion ballet, a performance art. Within the balletic structure is inventively choreographed violence: his way of letting you find out something about somebody. It's Woo's Mmo language, his narrative. We are living in violent times and one of the ways of dealing with it, and expressing the absurdity of it, is to portray violence in an over the top way. Woo manages to do that and show the humanity as well which is his major achievement."

Hard Target (which in military parlance means a human target) was written by Chuck Pfarrer who co-scripted *Darkman* with Sam Raimi. Raimi executive produced Woo's controversial assault on Hollywood which has now come under the MPAA's ratings scrutiny four times. Europe will see a harder version of the movie than America. Henriksen added, "Sam proved he can see a little beyond what the market is asking for. I'm praying Americans will give John the chance to fly because he is so unique. Sam saw that talent and saw Woo as a magnificent moviemaker who could possibly be the next big thing. Sam was entirely responsible for getting John to commit to the project and it's a real credit to his vision. I hope the cuts don't cause too much damage to the final film."

After *Hard Target* came *The Colour of Night*, a thriller in the *Jagged Edge* tradition starring Bruce Willis. Of note because it marks the return of director Richard Rush (*Freebie and the Bean*, *The Stunt Man*) to the industry. Henriksen said, "I play a Beverly Hills homicide cop who

Above: Lance hunts Ven Damme in *Hard Target*; Right: Lance reprised his android role in *Alien 3*

can't get over the trauma of seeing his wife and daughter slaughtered in front of his eyes. I'm one of five stressed-out patients undergoing treatment from therapist Willis. I could be the murderer of his best friend. Then again it could be one of the other four. It's an intense thriller, full of twists, where nothing is what you think it is. It's going to be enormous fun to watch. I had a great time making it because it was an absolute character study. When I played a cop in Bruce Robinson's serial killer thriller *Jennifer 8*, I met people from every strata of law enforcement. That research helped me get a handle on this part too."

Henriksen's most recently completed movie is the horror-chiller *Men's Best Friend* from John Lafia, director of *Child's Play 2*, in which he stars as Doctor Jarrett, founder of the EMAX bio-engineering laboratory. After his family is brutally murdered, Jarrett develops Max, a DNA state-of-the-art guard dog, with human intelligence and the ability to adapt chameleon-like to its surroundings. A special neuropathic drug keeps Max tame, but when it wears off, the dog becomes a lethal canine predator unleashing chaos in the small town of San Remo. Ally Sheedy is TV journalist Lon Tanner who tries to put an end to Jarrett's experiments after receiving an anonymous tip-off about cruelty to animals at EMAX. "One of the great things about Horror is that there are always genres within genres," said Henriksen. "*Men's Best Friend* is a straightforward morality play with lots of new twists. Lon and Jarrett have this constant battle about animal rights versus animal vivisection. The conflict comes from her being convinced I'm abusing animals while I'm really trying to experiment with the possibilities of growing back human limbs, not testing eyeliner or hair products. To Jarrett her position is totally rational."

In common with *Herd Target*, Henriksen performed his own stuntwork for *Men's Best Friend*. He said, "My training makes me fight until the very last cell of my body collapses with exhaustion. I competed with Van Damme using tremendous will against his iron strength. I held my ground pretty well although I didn't really like him



Max is a DNA state-of-the-art guard dog with human intelligence

until we came to reshoot the ending to give it a higher octane finish. On almost every film I make, there's a moment when I feel stunts would be better for my character. In *Men's Best Friend*, the genetically altered dog had to push me through a plate glass window. So instead of breaking the shot up and using a stuntman, I did the whole thing in two takes. Preparing for such a stunt usually requires me to remember a time when I've been more afraid. Basically it's an adrenalin high. It's like standing on a cliff just before you take that first step off. At first it may be a while before you make your move but, eventually, you're gonna do it."

A week after completing *Men's Best Friend*, Henriksen went Down Under to begin a four-month shoot on Martin Campbell's *Penal Colony*. Produced by Gale Ann Hurd, responsible for both *Terminator* movies, *The Abyss*, *Bad*

liant turf, site of the original penal colony. The special effects are by Bob McCarron who did the *Mad Max* movies. There's no prosthetics, McCarron is just responsible for accentuating the futuristic trappings."

It's going to be impossible to ignore Henriksen over the coming twelve months. But that's fine by him. "I just want to keep working. What's great is I got to play good guys about 50% of the time now. Every movie I do changes me, makes me emerge a different person, forces me to grow and think. I hope they change audience perceptions too." While Horror and Science Fiction films will always hold a special interest for Henriksen, he feels, "The *Alien* and *Terminator* imitations will eventually fizzle out. But there will always be room for a new phobia. And clichéd cop movies, where someone with a cigarette dangling from the side of his mouth flashes a badge, will soon be killed off by originality. But it's the uniqueness of the Horror genre that will keep it alive because it's endless."

He added, "Although my career has taken huge leaps over the past few years, and my name is more familiar than ever, I'll always go back to genre movies. They are usually the beginning steps of new good directors who put all their energy into the first film just in case it's their last. There's no money to be made in helping a young director out of the gate. But, in honesty, that's never been an issue with me."

Dreams and *Reising Caine*, it's a Science-Fiction reworking of *Papillon* co-starring Ray Liotta and Kevin Dillon. Henriksen enthused, "The script is excellent and I play a doctor/father/shaman character to the other inmates. It feels good on a karmic level too; shooting a movie entitled *Penal Colony* on Australia



Above: Ally Sheedy is Lance's co-star in *Men's Best Friend*; Right: Lance poses again despite a busy workload!



"Today's entertainment revolves around the USA, Asia and Europe," explained Yuzna. "I wanted to make a film which represented those three parts of the world. At one point we thought about shooting in each country. But with our modest budget, we decided it wasn't practical." Instead, French Christophe Gans and Japan's Shu Kaneko joined Yuzna in Los Angeles to each direct an episode of H P Lovecraft's *Necronomicon*.

Yuzna continued, "Because there's only a certain amount of terror and suspense in Lovecraft's work, we dropped all reference to any particular tale and wrote each section in the tradition of the Master. After all, he created a massive world, so it's very easy to create stories which stay in the parameters of that universe."

Produced by Yuzna, together with Taka (Blue Tiger) Ichise and Samuel (Lawnmower Man) Hadida, the latest Lovecraft from the *Reanimator* man has been written by Brent V. Friedman, who penned *The Resurrected*, Gans and Ho Kazunori, and highlights the special make-up effects work of such luminaries as Tom Savini, *Screaming Mad George*, Todd Masters, Everett Ruessell and John Vulich under the supervision of Thomas C. Rainone.

Each of the three tales in H P Lovecraft's *Necronomicon* is carefully interwoven with a wrap-around sequence, directed by Yuzna, in which the author himself, played by Lovecraft movie veteran Jeffrey Combs, enters a library and steals the keys to a secret vault housing the fateful magic book detailing the day Cthulhu,



Shivers set report by Simon Bacal

Nyarlatok and Dagon, terrifying creatures from the bowels of the earth, will destroy mankind and dominate the world. Yuzna continued, "Combs opens the book to read each story and at the end has a big fight with the b-brain."

THE DROWNED

The *Drowned* segment is a fresh working of Cthulhu starring Bruce (Passenger 57) Payne as Edward Delaport who, unable

The Drowned, The Cold and Whispers; three scary stories from the *Book of the Dead* written by legendary mad scientist Abdul Alhazred. Once again producer Brian Yuzna turns to the fiction of H P Lovecraft for the ultimate trilogy of terror.

Opposite page: Uncle Harry (Richard Lynch) follows the spell; Left: Jeffrey Combs links the stories; Below left: The false perspective hotel of *The Drowned*; Below right: Uncle Harry succumbs to dark forces

I wanted to make a film which represented three parts of the world"





Left: Entering the hotel of *The Doomed*; Right: Bruce Payne as the mentally unstable Edward Dalapore



"I hope to achieve a story which is far more disturbing than disgusting."

the accept the death of his girlfriend Clare (Maria Ford), moves into the seaside hotel he's just inherited from his uncle Harry (Richard Lynch). With its rusted gates, moss-covered granite and creaking floorboards, the cobwebbed mansion has become the subject of nightmarish gossip and, from a letter given to him by his attorney, Edward learns that sixty years earlier the ship on which Harry and his family travelled was smashed upon the jagged rocks below the foreboding property killing his wife and son.

On an elaborate set of the mansion's interior, the cast and crew are gearing up to shoot the flashback scene where a 'Gill Man' (Vincent Hammond) visits Harry from the ocean depths and presents him with the fabled Necronomicon. The book contains a spell, the 'Remedie of Untimely Loss', which will allow Harry to reclaim the lives of his wife and child through a chilling blood ritual.

"I wrote this story in Paris over a two day period," said Gane who makes his feature debut. "I wrote it in total darkness while listening to strange music. Be-

cause my writing comes from the depths of my inner self, I went to place my own nightmares and fears into that spectrum. By playing on the feelings of horror, especially fear and guilt, I like to find that fine balance between beauty and ugliness. By keeping that balance, I hope to achieve a story which is far more disturbing than disgusting."

"I'm only around for a short time", said Hammond, stepping out from in front of wind machines and sprinklers simulating a raging storm. The 5ft 11 ins actor continued, "But in that time the audience must understand the 'Gill Men' is the representative of evil which permeates the entire film. He leads Harry into believing the book is his salvation when, in fact, it's his damnation. If you don't show the audience that this guy is a tortured soul who wishes he wasn't this hideous creature, they're gonna find it very difficult to sympathise with him. I saw him as a very unwilling participant in a dark and grim game. But Christophe perceived him as more an old ally of the evil force using him as an

emissary to recruit lost souls. I play him as someone who finds it very hard to be out of the ocean, his natural environment, who's in pain on land. Hopefully these emotions will come through all the wardrobe and make-up I'm wearing."

The 'Gill Man' make-up was built by Burrell and Vulich under Savini's consultation. It includes a full head mask equipped with animatronic devices for eye motion and air bladders allowing the gills to move. "Everything that isn't covered by wardrobe is covered by prosthetics", Hammond pointed out. "Playing this character is effortless really. The hard part is waiting around between takes. The make-up is hot, heavy, claustrophobic and sweaty. Very unpleasant! Happily Christophe has rarely kept me waiting longer than ten minutes."

Hammond described the episode he appears in (taking Gane twelve days to film as opposed to eight days each for the other chapters) as "Well crafted, like the other two segments. We see how the characters are irresistibly drawn towards evil; Harry making his deal with the

dark forces and Edward using the Necronomicon's fabled incantations to resurrect his dead love. You can see both characters driven by strong motivation which, in turn, legitimizes the whole idea of them embracing it."

"The Doomed" is a story of redemption, forgiveness and accepting God's will", remarked veteran bad guy Richard Lynch. The *Scanner Cop* star continued, "After playing the antagonist for too many years now, I'm happy to portray a character who is, quite honestly, a victim of his own fate and circumstance. It's a nice opportunity for audiences to see another side of my personality. By totally playing the atonement, I'm asking myself 'What would it really be like to lose my wife and child?' For instance, when I shot the scene where Harry wakes up after the shipwreck and finds his family dead, I had to bring across a lot of highly charged emotion. He totally loses it, and as a result of my ranting and raving, I put one helluva lot of physical strain on my voice. Do fourteen hours of takes and retakes and it almost kills your vocal chords." (Next issue: The Cold, David Warner, Shu Kanako, Whispers, and more from Yuzna)

FIVE years before skateboarding into marginal pop history with the 1979 disco anthem *I Was Made For Dancin'*, a 12-year-old Lail Garret enjoyed his finest moment, dressing up in drag and acting *Scorn* Brooks to death in Sean MacGregor's ghoulish nothing-to-lose nasty *PeopleToys/Devil Times Five*. As the narcissistic wig-wearing psychopath David, he played one of five pre-teen terrorists who, after escaping from the acute ward of a state mental facility, murder a winter-holiday-houseful of embittered wage-slaves for sport. "Look what you did to my beautiful face!", Lail sulks elsewhere in this all-time-high role, having just scratched himself spazing Sam Fuller regular Gene Evans's daughter through the neck.

One of those unassuming Seventies exploitation that impress almost in spite of itself, *PeopleToys* is an overlooked and distinctive winner whose slapdash, television veneer hides a film of chilling and sadistic detail. Despatching a nurse with a pitchfork in shocking stop-start slow-motion, the pallid Gail Smale is astoundingly icy as "Sister" Hannah, the nun-fixated nuttar who dresses like a slut to slash up the final survivor. Uniformed like a mini-G.I. Tame Turner also impresses, showing all the initiative of a serviceman by nipping lethal scythes and nooses, Frieden putting Linda Blair through *The Exorcist*

HELL SCREEN

Shivers opinion by David Prothero

Bloody Kids

winger? Little-league indeed compared to the trauma MacGregor must have inflicted on his underage stars.

In common with Narciso Ibarra's brilliant *Would You Kill A Child?* (made in Spain a year later), *PeopleToys* ends with its children, game over, leaving the site of current carnage for greater grief elsewhere. Zooming in on the face of a prairie-chewed victim, as the credits roll the legend reads not 'The End' but 'The Beginning'. Mocking the disoriented grown-ups they murder by gleefully playing off being over-age, these toddlers refuse to recognize that they have anything to do with the morality and compromise of the adult world. Perish the thought that they could ever grow up to be like their seniors!

This violently negative view of society has been a genre image since Patty McCormack in Mervyn LeRoy's *The Bad Seed* (1956). Horror always has been

a Freudian form. Boris Karloff played the unuly infant to Colin Clive's cretinofather as long ago as *Frankenstein*. But the teen rebellion of the Fifties caused franker, more destructive visions of generational distrust.

Brat-from-Hell Martin Stephens spookily courtmired his betters in Wolf Rilla's *Village of the Damned* (1960) and Jack Clayton's uncomfortably paedophile *The Innocents* (1961). Joseph Losey caused irradiated juveniles to kill their adult saviours in Hammer's supremely ill-received feature *The Damned* (1962). And Mano Bava wove a sad and spiritually sordid tale of maternal manipulation beyond the grave beneath the conventional gloss of *Kill Baby Kill* (1968), offering the first of his several killer kids in the process. The Sixties progressed through the Love Generation and urban riots and Kyla Schon cannibalized her parents in *Night of the Living Dead*, signaling a new

wave of socially-engaged shockers. Then came everything from *Rosemary's Baby*, *It's Alive*, *Zombie Child* and a slough of Seventies schoolid sickies.

In some senses simply a subgenre that ren its natural course, the underage Horror boosted a brutal, pessimistic maturity sadly lacking from much of today's product. While the imaging of violence to children made *Candyman* a gutsier, hard-edged surprise, the current norm seems to be milkup stuff like *The Hand that Rocks the Cradle* (if directed in Italy 15 years previously, *Hand* would have concluded with both parents dead and the kid ripping off with nanny).

Although as dysfunctional as previous decades, the Nineties belongs to the utterly hateful John Hughes and his freakish creation Macauley Culkin. Spielberg crashes back into contention by making *Jurassic Park* a 'family fear' film about Sam Neill's transformation from child-hater into resourceful and loving father figure. But if you spend \$50 million plus making a movie, the 'family' audience is essential for recouping costs. Whilst video has allowed the illicit access to more adult material by younger viewers, the insane result is that studios are compromising edit titles to get immature

lane through cinema tumblers. The violent *RoboCop 2* was a slow-burning success with adolescents on tape so Orion decide to make a quick kill with the Fred Dekker follow-on by rating it PG 13 and cramming theatres with Robo-kids. *RoboCop 2* featured a 12 year old drug dealing murderer, *RoboCop 3* has a computer-whizz-kid goody-goody instead.

A Village of the Damned remake is still on the cards, thankfully not to be directed by Tom Holland. Argento predicts a return to Freudian, adolescent themes as AIDS retraumatizes teenage sex lives. George Romero plans to direct a child-possession movie. It would be nice if the teeny terror flick could kick back in, but in these over-sensitized, politically correct times, *PeopleToys 2* might be too much to hope for.

PeopleToys ends with its children, game over, leaving the site of current carnage for greater grief elsewhere



Left: The provocative *Would You Kill A Child?*

AMITYVILLE: A NEW GENERATION

Director: John Muschinski
Starring Ross Partridge, Julie Nickson-Soul, Terry O'Quinn, Richard Roundtree, David Naughton
20 20 Vision. Rental

Allowing for Canadian off-shoots, this probably marks the seventh outing for that bad vibe mansion now reduced to the level of haunted furniture. Gone is the clock from *It's About Time*, now replaced by a mirror presented to photographer Partridge by none other than Franklin Bronner (he who originally did the shotgun thing that set the whole cursed history in motion in the first place). Needless to say our hero starts seeing things in the mirror he wouldn't normally expect, and soon his nearest and dearest are meeting the nastiest of ends, glass door lacerations, awful hangings etc. Within the mirror lies the secret of Partridge's heritage (he's Bronner's son - *qual surprise!*), and the shotgun finale that gets a round of applause from the *Soho* kids. Good value casting with genre fave O'Quinn and one-time American warlord (now lat yuppie) Naughton, a low return on chills, but some inventive flashbacks and twists at least.

MY SISTER'S KEEPER

Director: David Saperstein
Starring Peter Weller, Kathy Baker, John Glover, Bill Smitrovich
Caleco. Sell Thru

If you believe everything you read (ie the sleeve) then this is called *My Sister's Keeper*, it's a 'totally new kind of thriller', it

VIDEODROME

Shivers reviews by Bob McCabe



A new generation of monster in Amityville

runs with the tag line 'The Dogs of Hell Walk the Earth and the Devil Stodes Beside' and it's a classic British thriller. In fact it's a 1985 US TV movie, it's actually titled Monday, Tuesday, Wednesday, it's a totally old kind of thriller and God knows what the Dogs of Hell have got to do with anything!

Weller is the psycho killer busy imprisoning Baker in the Appalachian backwoods, circa 1943, having recently dispatched her nasty husband. Hostage bonding, light romance, and the occasional wild dog in the woods (hardly a Hell Hound). Nice performances from a quality cast, and a delicate pace, make this a much more low key but engaging effort than its deeply tacky, genre heavy cover graphics would imply.

PROZZIE

Director: Uri Lommer
Starring Suzanne Love, Robert Walker, Jeff Winchester
VPCO. Sell Thru

'When she was just a little girl, she asked her mother, what would she be?' Unfortunately her mother replied 'Psycho killer hooker with a thing for bridges'. Ah, well, it takes all sorts. Having witnessed the brutal death of her mother as a child, Love grows up and finds herself in a brutal marriage. Her escape, both sexually and financially, is taking the dog for a walk under London Bridge. But Mummy's voice is along for the ride and she wants revenge. You may have to rewind this one a couple of times to find out what's going on, halfway through we leave the English setting behind and hit America (along with the recently located London Bridge) with what appears to be a whole new cast. Things soon get back on what was a fairly wayward track to begin with, but Prozzie (a silly retelling of Lommer's 1981 *Olivia/A Taste of Sin* released in the UK as *Double Jeopardy*) is worth watching for

two good sequences. One is a thoroughly entertaining electric toothbrush murder. The other is an early scene where our heroine applies for a job in a pub. It's a brief exchange with only a few lines but a scene which stands alone as one of the most amazingly dull pieces of screen acting ever witnessed.

BRAINDEAD

Director: Peter Jackson
Starring Timothy Balme, Diane Penhew, Ian Watkins
PolyGram. Rental

More than enough has already been said about this splatter-fest courtesy of our besotted editor. Suffice it to add that *Braindead* is one of the goriest, gnawest, gut-wrenching, stomach-churning, bowel-bending, bladder-compressing, downright funny Horror movies ever made. It could easily have been called *The Lawnmower Murd* (See competition pages for a chance to win a free copy)

SPECTERS

Director: Marcelo Avallone
Starring Donald Pleasence, John Pepper, Katharine Michelson
Caleco. Sell Thru

Something nasty is lurking down in the Roma catacombs and, unfortunately for everyone, archaeologist and perennial cryptic scotch-sayer Pleasence has just unearthed it. Breaking the seal to the Gates of Hell is just the beginning of their problems as they investigate with a 'competent camera' (an old Super-8 on a stick!). Of course it could destroy mankind as we know it, and of course, given that mankind here is represented by loony actresses,



pouring artists, boring archaeologists and people with a spaghetti fetish, is anyone really bothered? Some impressive death scenes, including a neat little stained glass window jigsaw severing, casual allusions to, amongst others, *Creature from the Black Lagoon* and Murau's *Noferatu*, and the odd entertaining effect — the old bebe-sucked-down-through-the-bed routine, provide the most fun here. But the movie spends too much time dwelling on unnecessary sub-plots and forgettable secondary characters. Pleasure may look like he's only in it for the money, but then again, when didn't he?

BLOOD CAMP THATCHER

Director Brian Tranchard-Smith
Starring Olive Hussey, Steve Railsback, Michael Craig
VPCO Sell Thru

Originally titled *Turkey Shoot*, this 1981 oddity has Railsback playing the unbreakable Steve McQueen character in this futuristic *Great Escape* which rapidly turns into a low-rent *Most Dangerous Game*. It's a lame attempt to cash in on a lone ex-Prime Ministerial gap. At the dreaded Camp 47, Commandant Thatcher (Craig) has devised a new means of dealing with a populace imprisoned for being potential enemies of the fascist State. He gives them the chance to escape in a 'turkey shoot' where the odds are seriously not in the inmates' favour. There are some truly gory death scenes: falling alive, back breaking, toe eating and blood spitting.

The Inmates of Blood Camp
Thatcher/Turkey Shoot



The Terror Train maniac

fun. Watch out for a curious freak involved in the chase who is little more than an actor with lots of hair around his face. In close-up however, he has coloured eyes and nasty fangs, something he clearly lacks throughout the rest of the movie (By the end, he's also lacking legs, but that's another story.) If nothing else this bloody romp proves Olive Hussey is still gorgeous and still can't act.

NEWS

Remakes and final outings head up the news this month with Tom Savini's interesting but singularly less impressive take on Romero's classic *Night of the Living Dead* released by Tartan Video on September 22nd... Sam Raimi goes off the

ball and even further off the mark with his cartoonish Saturday morning 'epic' *Army of Darkness: The Medieval Dead* from Guild October 6th. Vision Video have just released the wonderful Vincent Price Collection featuring Roger Corman's classic *The Pit and the Pendulum*, the Poe trilogy *Tales of Terror* and the Chris Lee co-starrer *The Oblong Box*. *Night Trap* is a supernatural thriller with Robert Davi as a New Orleans detective hot on the trail of a black magic inducing serial killer (and splendid nasty) Michael Ironside. Guild release it September 22nd... Just out on MGM Sell Thru is the early James Lee Curtis sleaser flick *Terror Train* (interesting note: it's directed by Roger Spottswode, helmer of

the soon-to-be controversial AIDS movie *And the Band Played On*) advertised with the catchy tag line 'The Boys and Girls of Sigma Phi: Some will live. Some will die... Two original video nasties return to tape this month thanks to VPCO and the odd touch of sellotape, Suzy Kendall in Sergio Martino's tab *Torso* and Sigbo in *Night of the Demon*. He's mean, he's green and he's finally here: Warwick Davis is the deadly *Leprechaun* out on Reflective Video October 27th as is Michele Soavi's long-delayed *The Church* (see competition page for a chance to win a copy), unfortunately missing the pneumatic drill sequence... Billy Drago is not Jean Claude Van Damme in *Cyborg 2* from PolyGram on October 2nd... Jeff Fahey can be found in *The Company of Devils* (CIC, September 17th) while Tippi Hedren makes a bird-free cameo in *Through the Eyes of a Killer* on the same day... Spoof horror *Little Devils* crops up on October 6th from High Flyers... In the shops now you can thrill to the delights of *Zombie Noah*, *Human Experiments* and a glorious widescreen version of *Inseminoid* (jest we forget *The So-Fi Bunk Up Of All Time*)... Finally, anyone who managed to buy a copy of VPCO's ex-nasty *Night of the Bloody Apes* back in July got themselves an un-SBFC-certified copy which is therefore illegal!



UPDATE

Scotchy scoffed when I re-affirmed the long-winded Hammer revival in *Shivers* 7. But now the company has issued a press release to announce its new movies. The \$12 million production of *Vlad the Impaler* will start shooting early next year in Romania, possibly as a co-production with Planit. Hammer will also go on forces with Warners for re-makes of *Quatermass* and the Pit, *The Devil Rides Out* and the 1951 film *Stolen Face*. The British Lion classic *The Day the Earth Caught Fire* will be re-made by Hammer and 20th Century Fox. As I suspected, *Countess Dracula II*, isn't part of the package.

Honor buff Forrest J. Ackerman, featured in *Shivers* 6, plays yet another of his cameos ('Stolen Car Man') in *Innocent Blood*.

Being too young, I missed out on the 'video nasties' scandal of the early Eighties and now have to rely on second-hand reports on what these films entail. Our local paper said that a snuff film, *Cannibal Holocaust*, was recently put on sale to kids at a comic fair. Is this story true? Please put my mind at rest and tell me that this is not a snuff film.

Frankie,
Sparkhill, Birmingham.

For the benefit of readers who missed it, the 5th April edition of the *Birmingham Evening Mail* was headlined 'Death film on sale to kids.' Reporter Andy Combar went on to claim that 'a horrific snuff video — which shows a real-life killing — was put on sale at a children's comic fair in Birmingham...The foreign-made movie — said to be one of the worst snuff films ever made — included scenes of gruesome mutilation and a genuine murder.' A pity that Mr Combar didn't check with *Shivers* before writing this errant tosh. But if he had done, he wouldn't have had a story. *Cannibal Holocaust* was made by Ruggero Deodato in 1979, when unsubstantiated rumours of snuff films were first in circulation. As part of a tasteless publicity ploy, it was suggested that the murders in Deodato's

INQUISITION

Shivers Q&A by David McGillivray



A cannibal behind the camera for a change

film were genuine. This was treated as fact by the British tabloids. Far from being 'one of the worst snuff films ever made', *Cannibal Holocaust* is highly rated by respected critics of the genre. In *Incredibly Strange Films* Jim Morton hails it as 'the classic of the cannibal genre'. In *Nightmare Movies* Kim Newman calls it 'very impressive.' When I first saw it in 1982 I wrote, 'The film is notably superior to others in the genre. The butchery is undoubtedly special effects but, cleverly filmed as though grabbed by a documentary

unit, the killings could easily convince those not versed in film techniques.' That's snuff of that!

Well done on an excellent gore-horror magazine. Do you know where I can buy *Hellraiser* merchandise?

Scott Lamoel,
Kilmacoin, Southcyrde.

In the past, branches of Forbidden Planet have stocked model Cenobites and configuration boxes. They're not expecting further supplies. Still available are bubblegum cards (10p each) and Stephen Jones's book of the trilogy, *The Hellraiser Chronicles*, published by Titan

at £8.99, in Scotland Forbidden Planet are at 168 Buchanan Street, Glasgow G1 2LW (041-331 1215), and 3 Tervot Place, Edinburgh EH1 2QZ (031-225 8613).

I have a few questions about *Shivers* 5. (a) You show a picture of an actress in *Serority House Vampires*. Who is the US distributor of this film and when will it appear in theatres and video stores? (b) What else can you tell me about *Blade* and *The Girl with the Hungry Eyes*? (c) How can I get a copy of Stephen Jones's book *The Illustrated Vampire Movie Guide*?

Vincent P. Frangulac,
Haverhill, Massachusetts,
USA.

(a) The lady in question is Eugenie Bondurant, one of a horde of *femmes fatales* in Geoffrey de Valois' environmental vampire comedy. We interviewed the key personnel in *Shivers* 6. I've been phoning Geoff's company, Digital Vision Entertainment, in Los Angeles for a week — no reply. The film is almost certainly headed straight for the video shelves, but if I hear otherwise I'll let you know. (b) *Blade*, a vehicle for LL Cool J as a vampire hunter, hasn't started shooting. *The Girl with the Hungry Eyes*, about a vampire sunbather as a photographer's model, was designed to cash in on the vampire craze sparked by *Bram Stoker's Dracula*. The title role is played by Kristina Fulton, one of many thespians snipped from the final version of the Coppola film. *The Girl* was hailed back for extra shooting and was still in post-production as we went to press. (c) If you live outside the UK, send a couple of International Reply Coupons to the publishers, Titan Books, 19 Valentine Place, London SE1 8QH. They'll tell you how much the book will cost you.

First I'd like to say what a good job you're doing. Keep up the good work. (a) Where can I get hold of *Food of the Gods* and *Friday the 13th Part VII* on video? (b) When will *Freddy's Dead* be out on sell-through? (c) Is there going to be a *Night-*

Left: Who will buy my Lament Configuration box?





Ian Lupin attacked by giant rat in *Food of the Gods*

more on *Elm Street 7*? I hope the answer is yes as I'm a big Freddy fan
O Stenden,
Broadstairs, Kent.

(a) Neither's on video at the moment. (b) Right now Guild released it in July. (c) Yes! The seventh in the series, *Wee Craven's New Nightmare on Elm Street*, will start shooting next year. It'll be followed by *A Nightmare on Elm Street 8* in which Freddy Krueger meets Jason Voorhees. Full details from Freddy himself, Robert Englund, in *Shivers 8*.

What are the chances of *Braindead* and *Body Melt* being released on video uncensored? Secondly, what's happened to a film called *The Laughing Dead*



Dead? It was supposed to be out last year.

David Watterson,
Huyton, Liverpool.

Braindead makes it to video later this year completely uncensored. *Body Melt* hasn't been viewed yet by the BBFC. It premieres at the London Film Festival in November. *The Laughing Dead* (1990) is the work of Bangkok's leading splatterpunk author SP Somtow (full name Somtow Sucharitkul). He produced, directed, wrote and starred as the evil Dr Um-Tae in the tale of an apocalyptic test of wills. Somtow calls his movie a "Mayan New Age Exorcist slashers". *Shivers* editor Alan Jones calls it "crap". It was supposed to have been given a video premiere by Colourbox, who then went out of business.

Below: The first victim in *Body Melt*

COMPETITIONS

At last! After a four year delay Michele Soavi's *The Church* is finally on video. Reflective Film Distribution release the Dano Argento produced demonic shocker on October 25th. And because the *Shivers* guarantee of quality is plastered all over the sleeve, the new label from the First Independent company handed over ten copies as prizes. Even better, *The Church* is a rental title only. You couldn't buy it even if you had the £50 cost! It's enough to turn anyone religious! So *The Church* beckons in more ways than one. To be among the ten lucky winners just answer these two questions:

- 1) Hugh Quarshie stars as Padre Kos in *The Church*. Name another horror fantasy he has appeared in?
- 2) *The Church* was originally devised as a second sequel. To what film?



And there's more: PolyGram Video release Peter Jackson's brilliant zombie comedy *Braindead*, uncensored, on September 22nd. You know this Kiwi Horror takes gore to new blood-spattered heights because you've read loads about it within these pages already. So let's knock the well-deserved hype on the head for once and move onto the questions without further delay:

- 1) What was *Braindead* retitled for America?
 - 2) Name the movie Peter Jackson is currently filming?
- And there's even more! The six *Braindead* winners will also receive a presentation boxed set of *Accolion Mutants* postcards featuring gore scenes from the Spanish Sci-Fi movie currently on release. Plus some tattoos too.
- You can only enter one of these two competitions. So send your answers on a postcard, or back of an envelope, clearly marked CHURCH or BRAINDEAD to:
Shivers Comp (CHURCHBRAINDEAD), P.O. Box 371, London SW14 4JL, U.K. Closing date, October 31st

NEXT ISSUE Published 18th November 1993: The British Horror revival begins with *Bedlam* as we join director Vadim Jean on set... It continues on location with Simon Sprackling's *The Funny Man* starring Christopher Lee... And Roy Skeggs reveals all about the Hammer remakes... Plus we look back at the incredibly strange career of unsung Brit Horror director Robert Hartford-Davis... *The Dark Half* is finally released and director George Romero reveals his... The silver ball returns again! On the set of *Phantasm III*... The second part of our *Necronomicon* coverage... And details of the first *Shivers* preview screening

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